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EXAMPLES OF ART WORKMANSHIP OF VARIOUS AGES

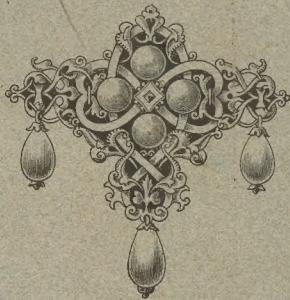
AND COUNTRIES.



DECORATIVE FURNITURE FRENCH

Under the Sanction of the Science and Art Department, for the

Use of Schools of Art and Amateurs.



LONDON:

PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING
THE KNOWLEDGE OF ART, 24, OLD BOND STREET;

SOLD BY BELL AND DALDY, YORK STREET, COVENT GARDEN.

1871.

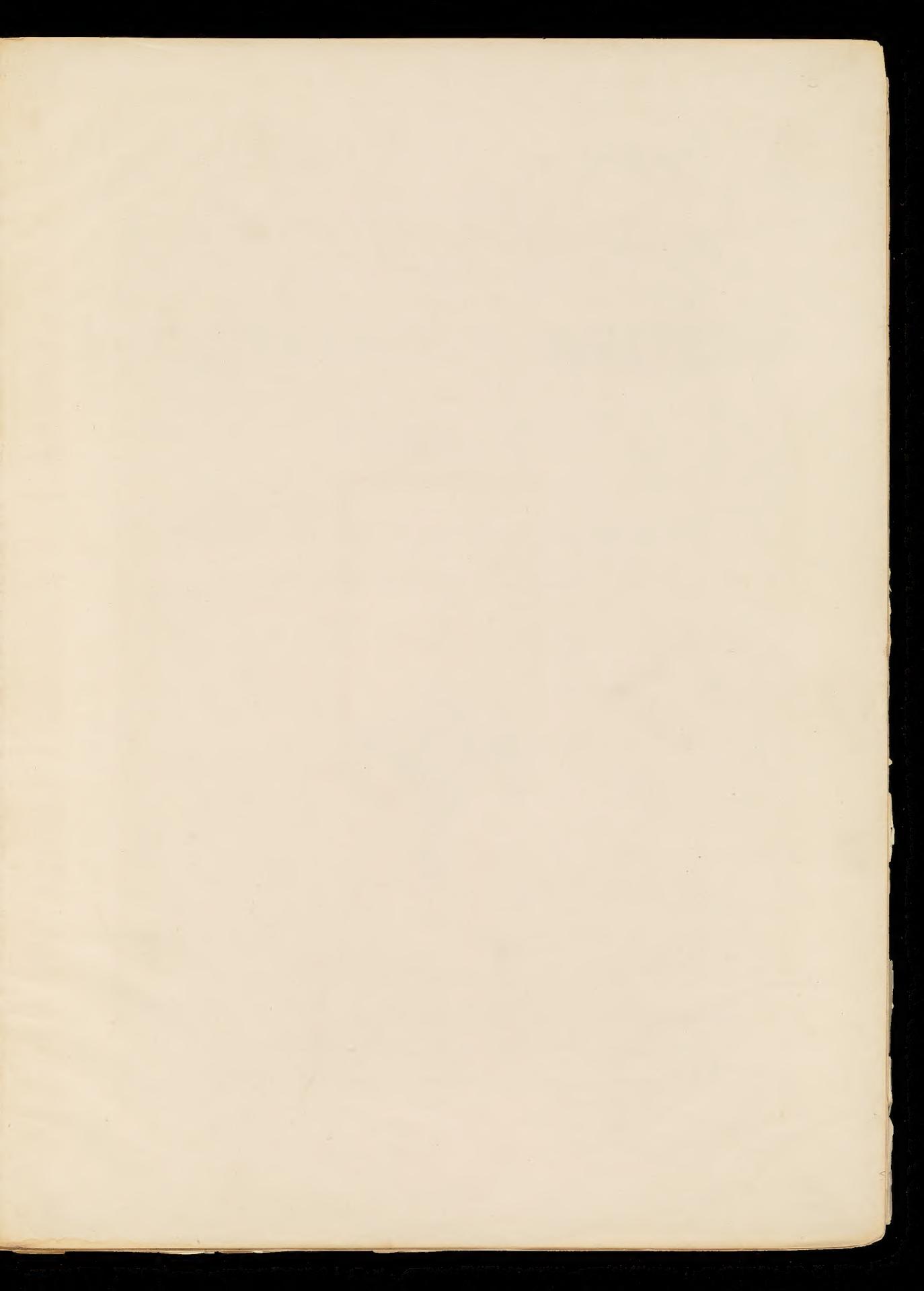
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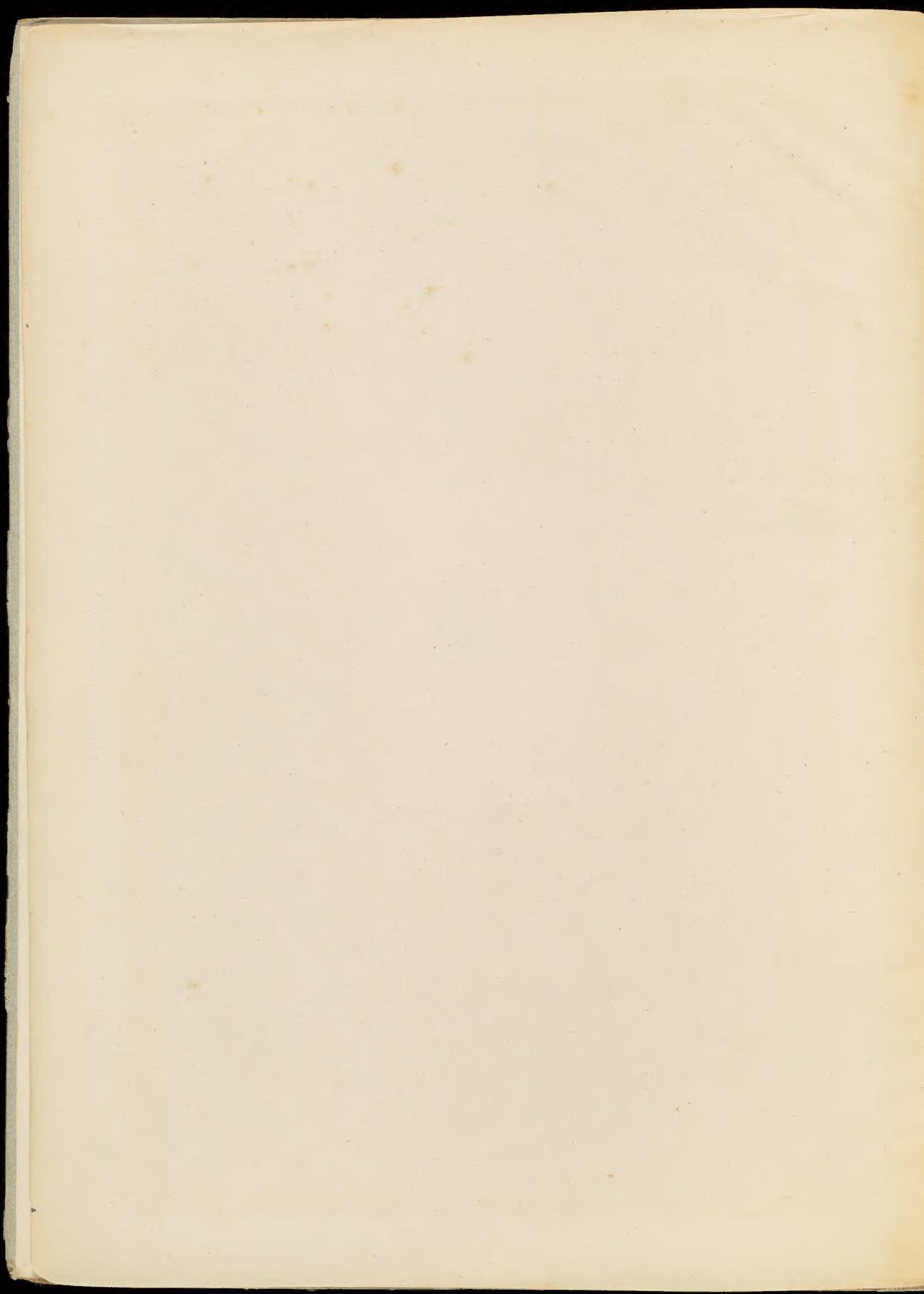
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EXAMPLES OF ART WORKMANSHIP OF VARIOUS AGES

AND COUNTRIES.

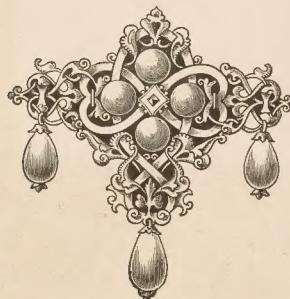


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PREFACE.

HE pieces of furniture from which this series of photographs has been taken represent the two broad divisions into which the productions of France of this kind, since the Renaissance, may be separated. The earlier of the styles thus distinguished continued from the beginning of the sixteenth to the end of the seventeenth century. It follows, generally, the outlines of architectural structure, and was introduced or encouraged by Francis I., Henry II., and their successors.

The architects of the day, Philibert de l'Orme, Androuet du Cerceau, Jean Bullant, Pierre Lescot, and others, designed furniture for the houses they built, and published designs for tables, cabinets, beds, &c. Jean Goujon, the first of French sculptors, was associated with De l'Orme, Bullant, and Lescot, in the decoration of the Chateaux d'Ecouen and d'Anet, the fountain of the nymphs in the Rue de Fer in Paris, and lastly, in the works of the new Louvre Palace. Two fronts, the south and the west, were built before his death. It was on a scaffold on the front of the Louvre that he is said to have met his death, in 1572, the day of the "St. Bartholomew," by the shot of an arquebus or gun. Goujon is known to have sculptured or designed the wooden doors of the church of St. Maclou in Rouen. It is the general belief that he carved the bas-reliefs and supports of different pieces of furniture, in the course of his employment on the royal and other palaces he decorated.

The later works here illustrated represent the admirable inlaid wood-work, or marqueterie, for which the French cabinet-makers had so wide a reputation during the last century.

André Boule, who was born in 1642, and lived till 1702, is considered the inventor of the tortoise-shell and brass marqueterie, to which we give the name of Boule-work. Reisner, a cabinet-maker of the last half of the eighteenth century, was another known maker of marqueterie. His work is in graceful floriated designs, in two or more kinds of wood. He is said to have been fond of the tulip-wood then recently introduced.

Goutier, or Gouthier, was a founder and chaser of the metal corner mounts, handles, crowns, &c., with which the finer work of Reisner and his contemporaries were finished. The delicacy, grace, and finish of his work are scarcely surpassed by the productions of the Italian bronze-workers of the sixteenth century.

We have few authentic records of the lives of these men. They worked for the court of Marie Antoinette till the end of her reign, and it is probable that they lived into the first years of this century.

In furniture of this description, no house or collection is so rich as Windsor Castle, from which many of the examples photographed were lent for the Exhibition at Gore House, in 1853.



DECORATIVE FURNITURE.

FRENCH.

I.



CABINET, OR ARMOIRE, of carved walnut wood. Date, latter half of the 16th century.

Belonging to Baron L. Rothschild.

This cabinet is in two stages. The upper is shu with two doors, sculptured with figures of Fortitude and Charity in architectural niches, supported by figures representing Prudence and Temperance, and Hope and Faith respectively. On broken pediments over them are reclining figures of Fame and History. Figures in full relief of Mars and of heroes grasping Victory, support the centre and angles. The lower doors are carved with allegorical figures and grotesques and supported by Satyrs and columns twined with laurel, and a terminal centre. The top has a pedimental composition of grotesque figures and mouldings, between two urns. The base rests on couching lions. It is in the architectural style of the best design of Jacques Androuet du Cerceau, who studied at Rome, and died in 1585: while the carving will suggest the superintendence of Jean Goujon.

II.

SIDEBOARD, with press above and open base; late 16th century.

South Kensington Museum.

The upper doors are marked out by bold evenly carved mouldings, and contain pedimental panels, carved with trophies and surrounded by figures in relief. A nude figure of Mars supports the centre, and terminal figures at the angles. The base platform is meant to hold large vessels of plate or porcelain; and the supports that connect it with the upper portion are grotesque figures. The design reminds us of the school of Bachelier of Toulouse, who studied at Rome, and died before the end of the 16th century.

III.

TABLE, SUPPORTED BY GROTESQUES. Late 16th century.

South Kensington Museum.

The supports are formed by two human headed grotesque figures, with a woman between them, wreaths, scrolls, etc., at each end. Two supports of grotesque birds, with a carved transverse bar or plank forming arches over them, connect these ends, and the whole, again, are joined by a common base, carved and projecting at the ends, with monster open-mouthed heads. It formed part of the Soulages Collection, and is in the style introduced by Du Cerceau and other architectural designers in the 16th century.

IV.

CLOCK in Marqueterie and Ormolu.

Belonging to the Queen. Windsor Castle.

The dial is marked "Inventé en 1736, par Julien le Roy de la Société des Arts." The case is probably by the same artist. It is in the style called Rococo, from the arbitrary broken lines of the main features of the design. A figure of Time surmounts the case. It is after one of the published designs of clocks by André Boule, with the changes of detail brought in during the reign of Louis XIV.

CLOCK in Marqueterie, with massive metal mounts. Date about 1670.

Belonging to Mr. John Webb.

The clock is signed "Hen. Betterson Londini fecit No. 163." The case is in two stages, forming an architectural tower, supported by angle pilasters above, and terminal female figures below in metal, on a panelled

List of Photographs.

base, with four shaped feet. It is topped by an open balustrade with vases at intervals; surmounted by a bust. The character of the terminal figures is French, while the upper part seems German. Probably the mounts were purchased in France, and the work made up in London by foreign artists.

V.

WRITING TABLE with nest of drawers. Date about 1670.

Belonging to the Queen. Windsor Castle.

The centre and sides are curved in and out vertically, and shell, brass and white metal and coloured enamels are used in the inlay. The four front legs are connected by projecting bracket pieces to the stiles that frame the table together. It bears the arms of Henri de Gondi, Duc de Retz, and de Beaupreau, 1590, 1659, (or his immediate successor?). The piece has been without doubt an early production of André Boule, the celebrated cabinet-maker of Louis XIV., born in 1642. The curves show off to the greatest advantage the lustre of the thin metal inlay, and the little plates shaped like the hangings of a canopy that fall below the drawers were an early and favourite feature of Boule's designs. We see less of the massive metal mounts which distinguish the later works of that celebrated maker.

VI.

BOULE CABINET, in three vertical divisions. Date, about 1690.

Belonging to the Queen. Windsor Castle.

This and the following may be taken as type specimens of the shell marqueterie of Boule. The work of the metal mount on the side panels forms a broad pedestal, curving outwards to the base, with rich mouldings delicately relieved with masks and leaves in the centre of the curves. The central panel is of shell, with the Sun device of Louis XIV., and wreaths above, and a graceful figure of Plenty on a pedestal below, all in chased metal. Delicately cut but bold Ionic volutes support the outer corners, and have corresponding volutes below. Two flying cupids support the centre panel. The rest of these sides is filled up with beautifully carved arabesques of Boule work. The whole stands on a bold base moulding of metal work, interrupted by a delicate panel ornament below the central compartment.

VII.

BOULE CABINET, in three vertical divisions. French, about 1700.

Belonging to Mr. J. Morrison.

The lower half is formed by the bold metal mounts into the form of a shaped pedestal. The central panel projects and breaks through the composition, with base and bracket panel of its own in raised metal mounts also. Bold volutes like the angles of Ionic capitals, occupy the four outer angles of the panels above. Little cupids, masks, and leaf work are added at intervals. The whole stands on a projected base and round feet; the former ornamented with bosses, masks and other mounts. It is of the best period of Boule work, and the proportion of plain ebony to the rich arabesques of the panels is arranged with great judgment.

VIII.

BOULE CABINET, in three divisions. Date, about 1700.

Belonging to C. Mills, Esq.

This fine old cabinet is divided into three. The central division is arched, and forms one panel of shell marqueterie, with baldacchino or canopy ornament, vase, and claw feet base in relief of chiselled metal, with bold metal moulding round the whole. The sides are in four panels of similar work; with brackets between, cornices and distinct pedestal-shaped tops over each, to support a clock and other ornaments. The whole stands on a bold base moulding and four sets of feet. All richly mounted in chiselled metal. It belongs to the best period of Boule's work, 1695—1705.

IX.

CHEST OF DRAWERS, in Boule work, with marble top and rich mounts of chiselled metal. French, Louis XV. period.

Belonging to Mr. J. Morrison.

The four drawers are shaped with the fanciful "arc de Cupidon," the outline of the bow. The fronts are shell inlaid with metal. The feet, and top and bottom mounts at the angles, are bold leaf work, finely chiselled. Eight massive bow shaped handles open the drawers, and the lock plates are formed of crown topped shields with wreaths. A lion mask, with graceful acanthus leaf ornament, forms a central pendant at the bottom. It belongs to the early portion of the reign of Louis XV., during the lifetime of Boule.

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X.

BOULE CABINET. Date, about 1720.

Belonging to Earl Granville, K.G.

This cabinet is made with two doors that reach to the ground. The sides are quite straight. The top is mounted with a bold guilloche edge in metal, and an oval moulding below. It is quite plain in outline. The doors are occupied by vase-shaped panels of Boule marqueterie, with claw feet of chiselled metal in relief, and allegorical figures in full relief in the centres. It has corner mounts, and lock plates of chiselled metal, and is from the later designs of André Boule.

XI.

MAHOGANY CABINET, with metal mounts of the time of Louis XVI.

Belonging to the Queen. Windsor Castle.

This cabinet consists of an armoire with three door panels on a stand supported by four pairs of legs; each four form a square and are connected by a shaped platform supporting a vase with delicate metal mounts. Caryatides, half nude, support the angles, and a bold trophy, with two cupids supporting the royal crown, and flat Greek vases of flowers on each side, surmount the top. A beautiful arabesque centre piece of metal occupies the centre panel, and the front of the stand, the cornice, and the edges are mounted with chiselled metal work. It is a fine specimen of the work of Goutier, who continued to work for Queen Marie Antoinette till the close of her reign, and is said to have been a wedding present.

XII.

BOULE CABINET, in two stages, on four shaped supports. French, date about 1695.

Few finer specimens can be seen of the old severe forms of the Louis XIV. furniture. The upper flap forms one broad panel of shell and metal marqueterie. In the centre is an oblong panel with curved angles, containing children playing, in metal relief. Below are two irregularly shaped drawer fronts of the same material, with a circular medallion panel bearing the Sun, the device of Louis XIV. in bold relief; corresponding panels of the same work fill the spaces on the sides, the spandrels of the legs, and the edges of the top. The edges are mounted with rich chiselled metal by André Charles Boule.

XIII.

SQUARE CABINET OR ARMOIRE, on a table base, decorated with ormolu mounts and plates of Sevres porcelain. Period of Louis XVI.

The reign of Louis XVI. brought back a better and more modest style of furniture. This cabinet has square doors and sides, each containing an oval slab or plate painted with flowers. The spandrel, the lines of the stiles and rails are marked with clean cut specimens of the metal work of Goutier, to whom probably the piece may be attributed. The centre of the table front forms a drawer, and both front and sides have narrow porcelain panels. The legs are plain with delicate metal work to mark the flutings.

XIV.

LARGE CABINET of Pietra Dura work. French, 17th century.

Belonging to the Duke of Northumberland.

This cabinet is in two stages, with a parapet above, and a fine chiselled metal base composed of volutes of acanthus and hanging wreaths, in three sets, standing on as many pairs of goat-legs. The upper portion is divided into three; the centre piece standing slightly forward on a base, forms an arched door panel, decorated with vases of flowers, and a flying bird. Two female caryatides support an architectural cornice. They have Corinthian caps on their heads. The square side panels have similar work, each having two Corinthian pilasters to support their portion of the cornice. The base division is in five panels of similar work, the centre the broadest. Six small urns top the parapet. A circular panel containing the cypher of Louis XIV. is topped by a trophy of arms. These are in chiselled metal. The work is perhaps executed by Italians from a French design by Jean Le Pautre, who rose to eminence under the administration of Richelieu, or by some other of the many architecture and furniture designers of that day.

XV.

TABLE OR COMMODE, with marble top and metal gallery. Ornamented with marqueterie and metal mounts. Date about 1770.

The four legs, the drawer front and side frame work, are richly encrusted with metal mounts carefully chiselled. The drawer panel is broken by a central panel, the delicate arabesque inlay of which sets off by its quiet tone the lustrous gilt-work round it. The sides have their centres occupied by similar panels.

XVI.

CABINET IN MARQUETERIE, in two divisions, with mounts of chiselled ormolu. *Belonging to the Duke of Hamilton.*
Late 18th Century.

This cabinet has straight outlines and the front and sides form single panels of reticulated inlay for the upper and lower divisions. Inner panels forming a sort of pedestal, with bold curved arabesque designs in marqueterie, break the two front panels. They are mounted with delicately cut metal mountings. It is probably the work of Reisner, a cabinet-maker of German origin (?), who worked for the Court of Louis XVI. down to the period of the destruction of the monarchy in France.

XVII.

CLOCK ON ARCHED BRACKET, in Boule work. French, about 1690.

The clock has an oval front of plate glass, the two curves of the oval connected by straight sides, to which they are joined by short square returning angles. Time, an aged man with wings, upholds on his head and arms the face of the time-piece, which occupies the upper semicircle and half the whole space. A framework of tortoise-shell and metal inlay, answering to the glass front, forms the outer line. Two small vases top the side angles. A branch of oak and the attributes of time surmount the whole, of which an hour glass forms the pinnacle. Metal hangings in the shape of velvet coverings surmount the side faces. The bracket is richly ornamented with metal work.

XVIII.

COMMODE of veneered wood, with gilt bronze mounts.

Belonging to the Rev. Montague Taylor.

The bulging sides and somewhat extravagant forms of outline in this piece, mark the least happy period of the French furniture designs known as Louis XV., and the commode or chest of drawers belongs to the period succeeding the death of André Boule, 1732, anterior to the revival of better form that took place later in the century. At the same time the workmanship of the wood and the grace of lines in the metal-work, considered separately, rank this work as amongst the good old specimens of the date and time.

XIX.

GROUP IN CARVED WOOD.

From the Royal Palace of the Necessidades, Lisbon.

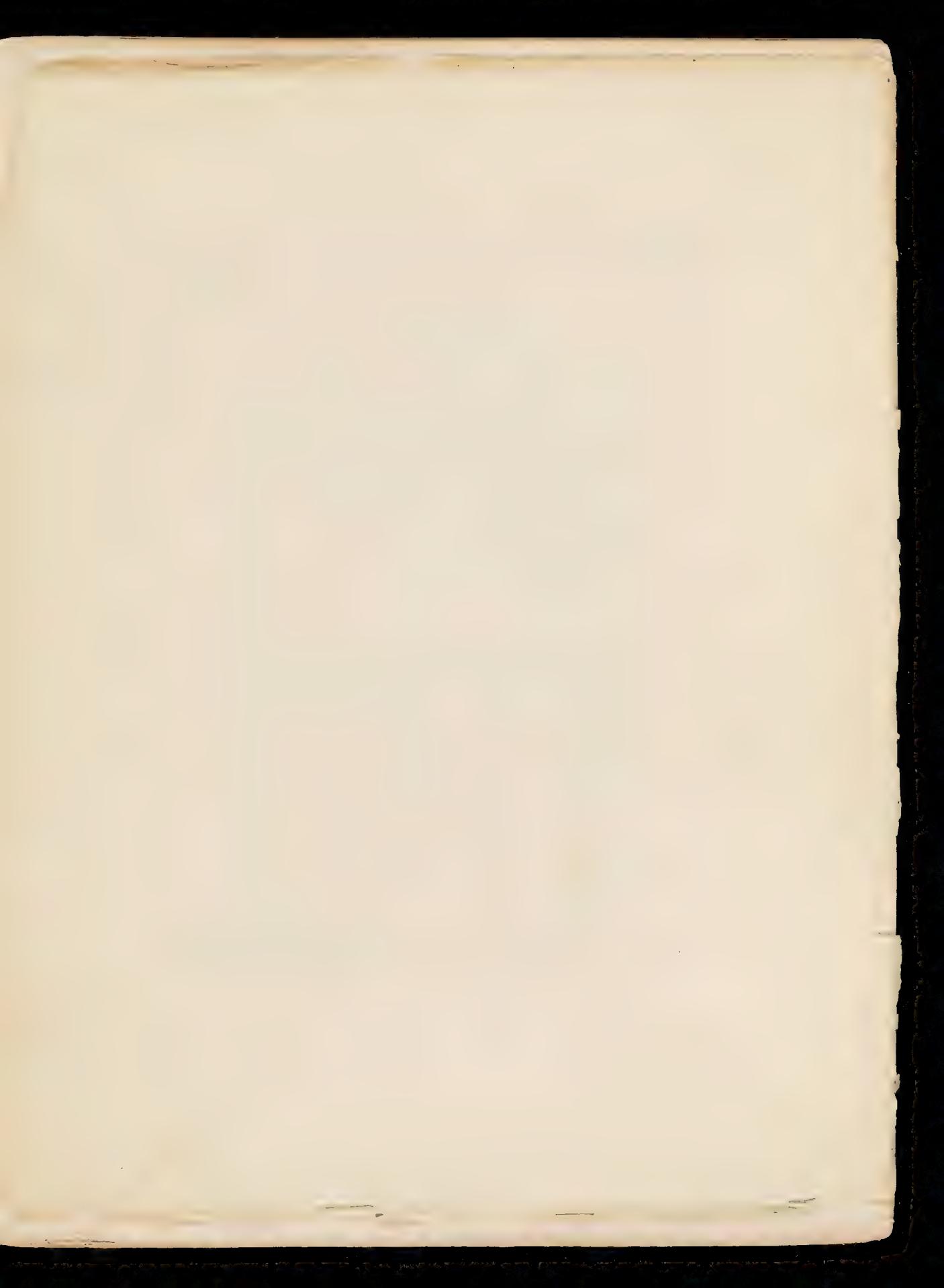
In this work the principal part of the space is occupied by the stem of an oak with a squirrel squatted on a process of the root, and a dove on its nest in a hollow below. Nothing could exceed the fidelity to nature in this rendering of the stem with the striations of the grain as we see it in oak when the bark is stripped. In portions we see the bark adhering still, and the animals are delicately and truthfully designed.

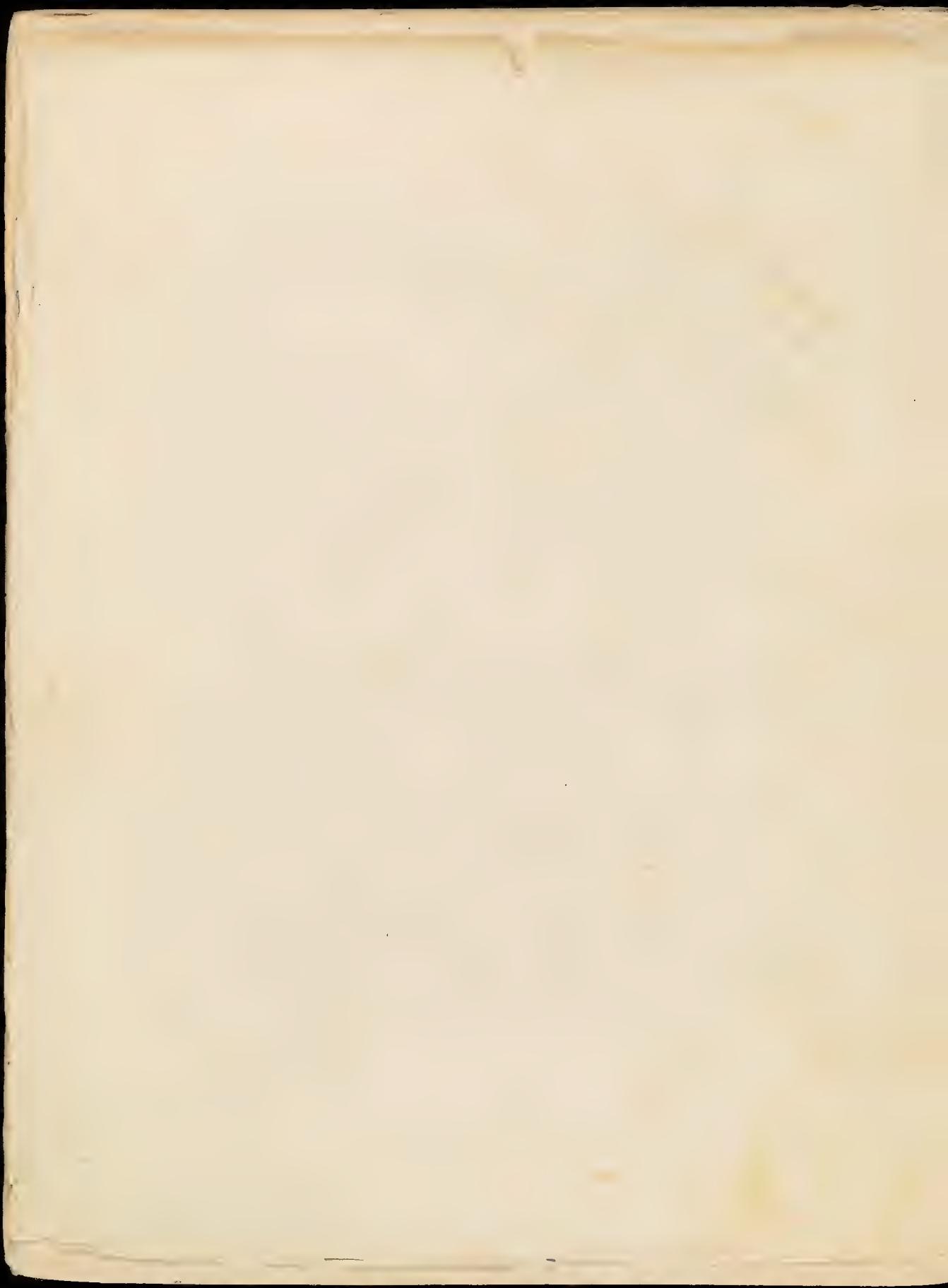
XX.

GROUP IN CARVED WOOD.

From the Royal Palace of the Necessidades, Lisbon.

The subject is a parrot standing on the top of a wall. On this is a basket full of flowers. These consist of roses, chrysanthemums, ranunculus, periwinkles, asters, pinks, and other common flowers. These are fine specimens of Portuguese work of the last century. The delicacy of the relief of such flowers as the chrysanthemum and ranunculus are rendered with great skill, while the buds and stalks of plants in the background melt into the panel and unite the whole body of the work agreeably together.







WALNUT WOOD CABINET.

DATE, LATTER HALF OF 16TH CENTURY.

In the possession of Baron L. Rothschild.

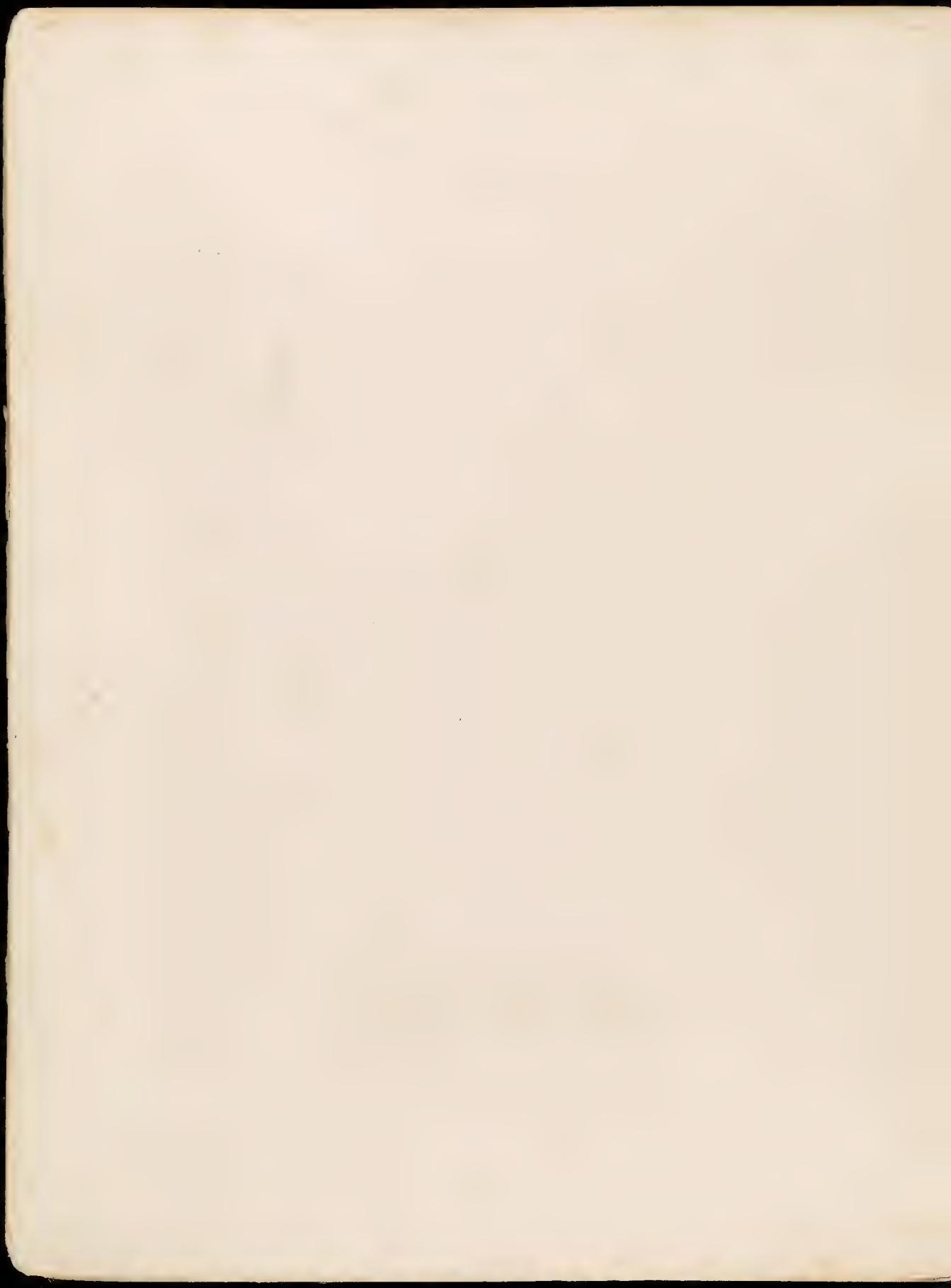




III.
SIDEBOARD.

WITH PRESS ABOVE AND OPEN BASE; LATE 16TH CENTURY.

In the South Kensington Museum.

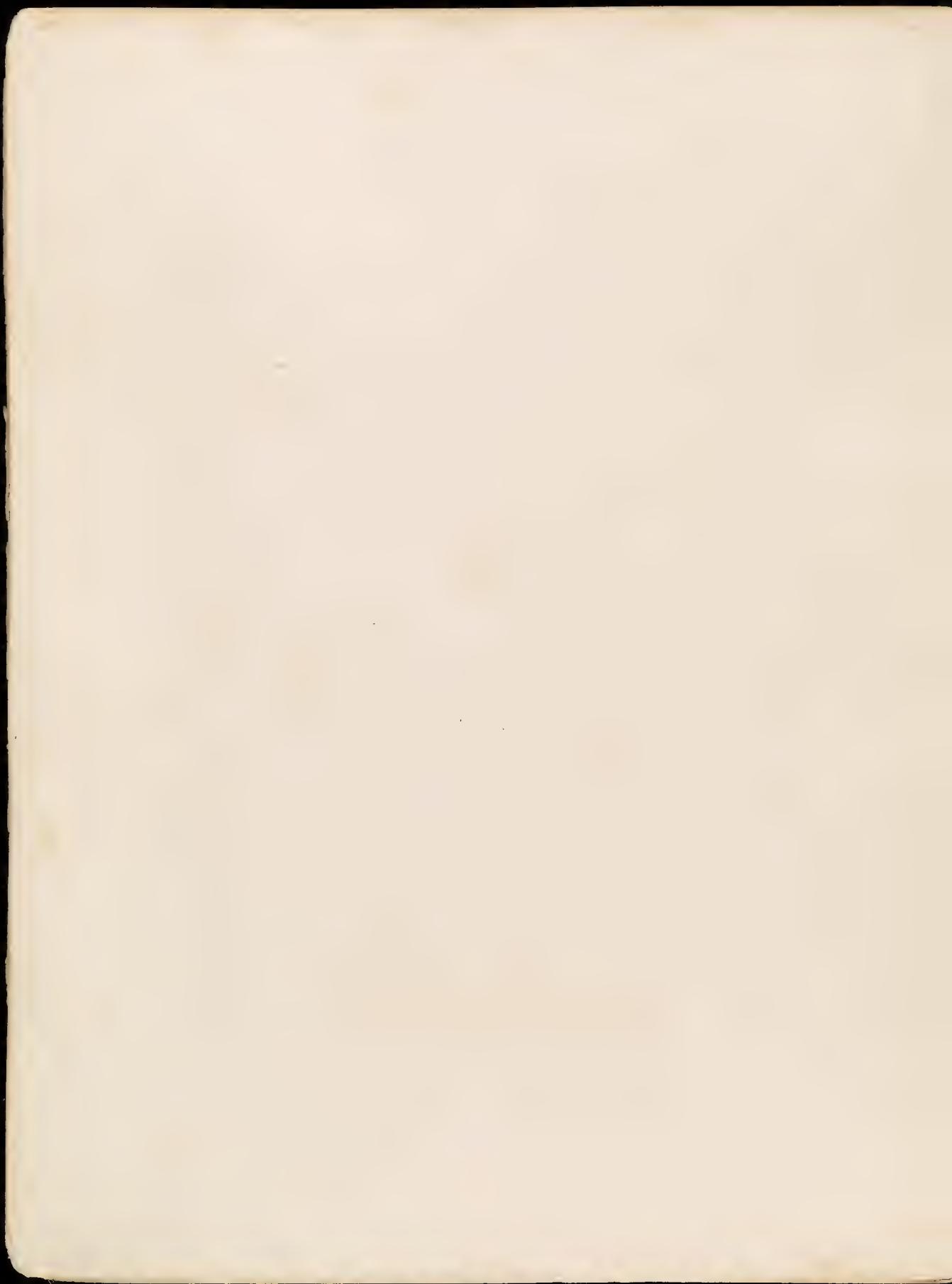




III.

TAMIL.
SUPPORTED BY GROTESQUES. LATE 16TH CENTURY.

In the South Kensington Museum.





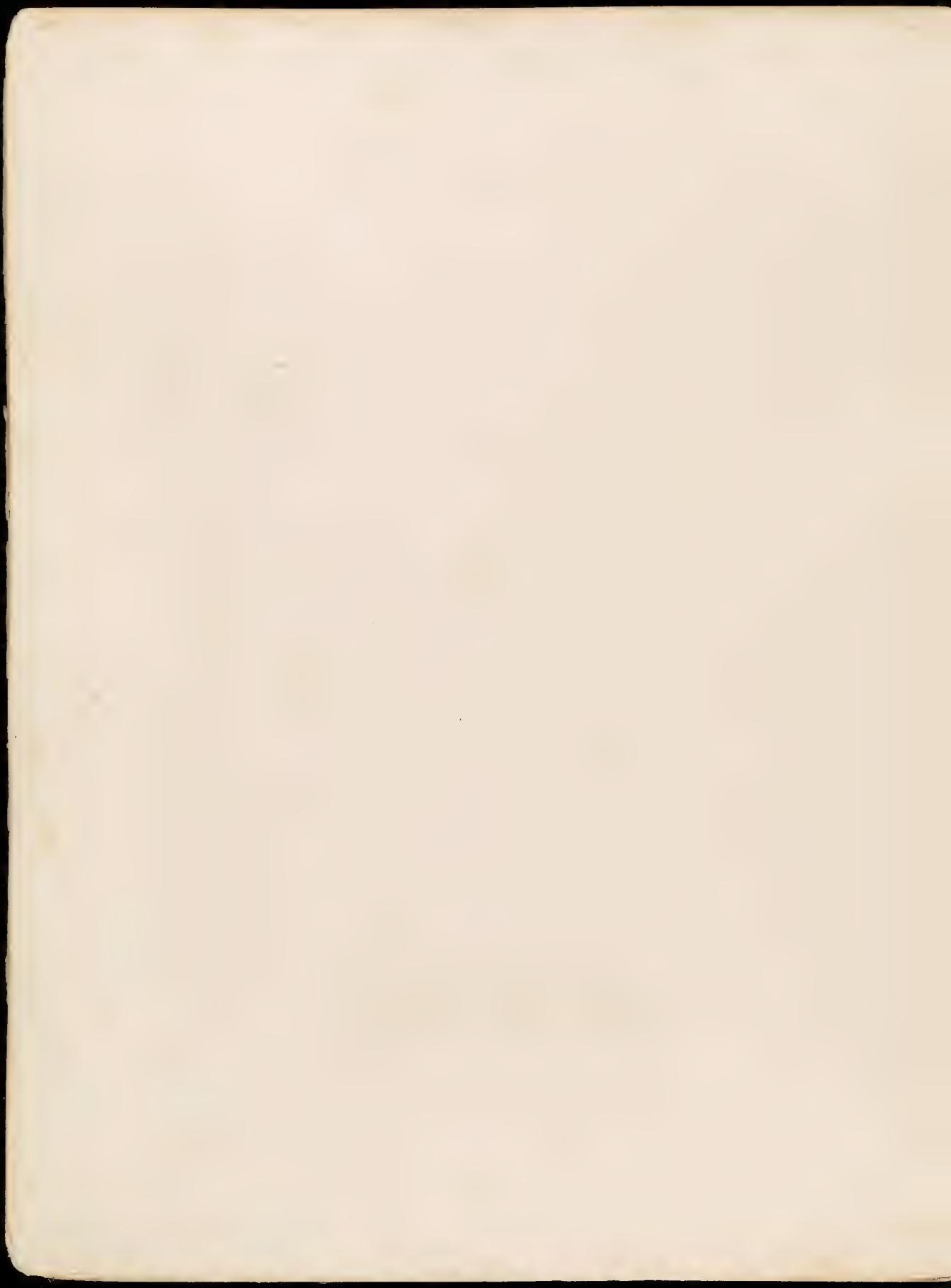
IV.
CLOCKS.

MARQUETRY AND ORMOLU.

*In the possession of Her Majesty
the Queen.*

MARQUETRY, WITH METAL MOUNTS.

*DATE, ABOUT 1670.
In the possession of Mr. J. W.*



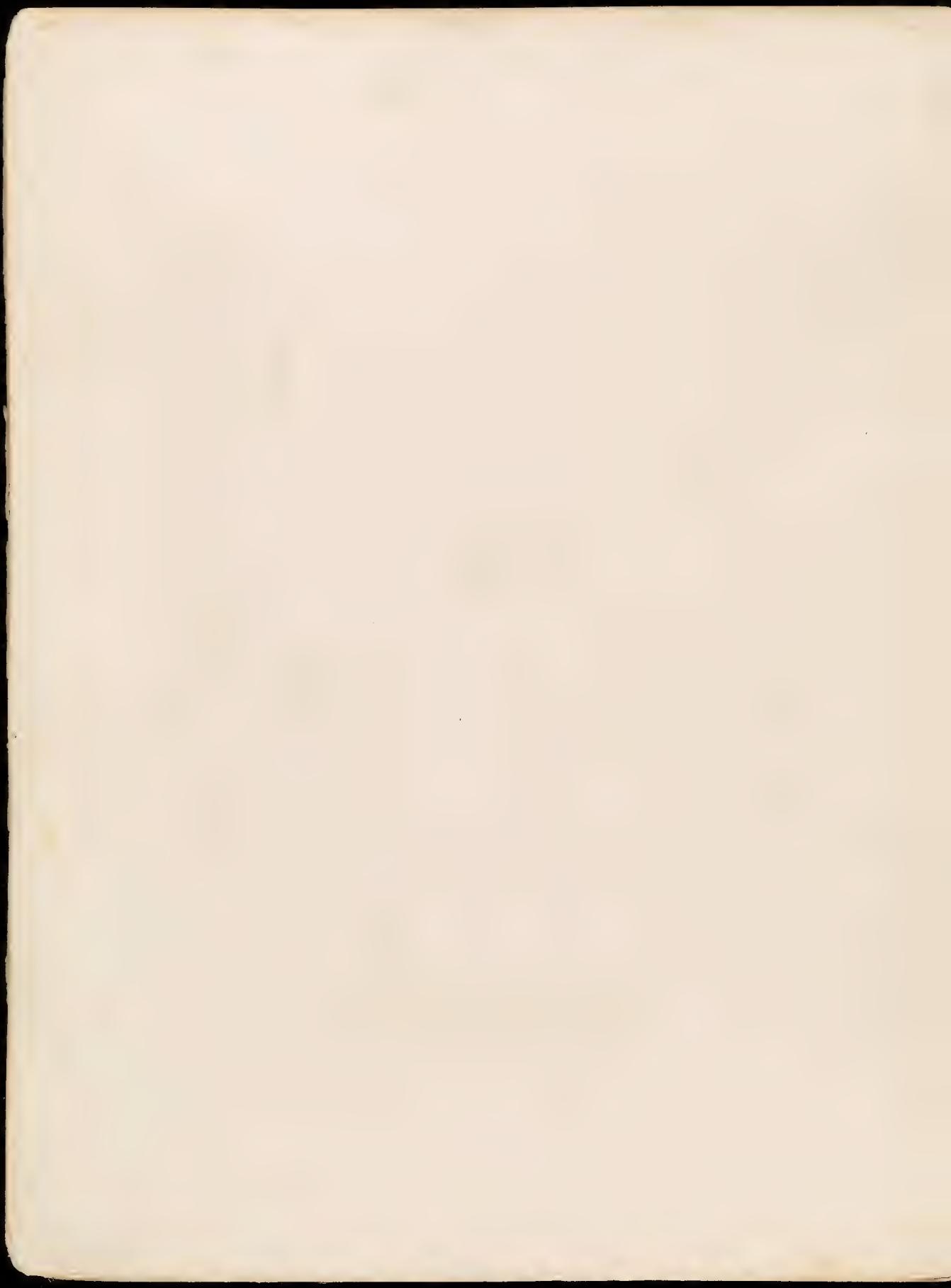


V.

WRITING TABLE.

WITH NEST OF DRAWERS. DATE ABOUT 1670

In the possession of Her Majesty.





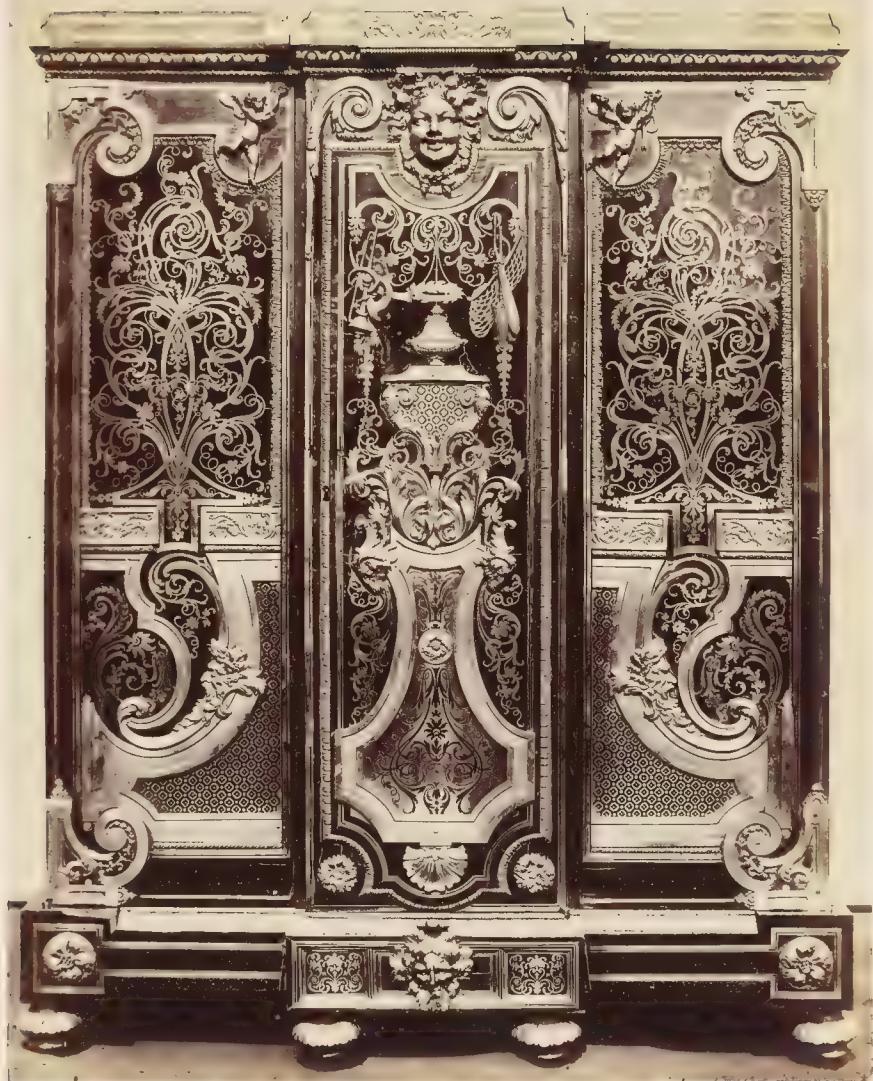
VI.

BOULE CABINET.

IN THREE VERTICAL DIVISIONS. DATE ABOUT 1700.

In the possession of Mr. Mafes.





VII.

BOULE CABINET.

IN THREE VERTICAL DIVISIONS. FRENCH, ABOUT 1700.

In the possession of Mr. J. Morrison.



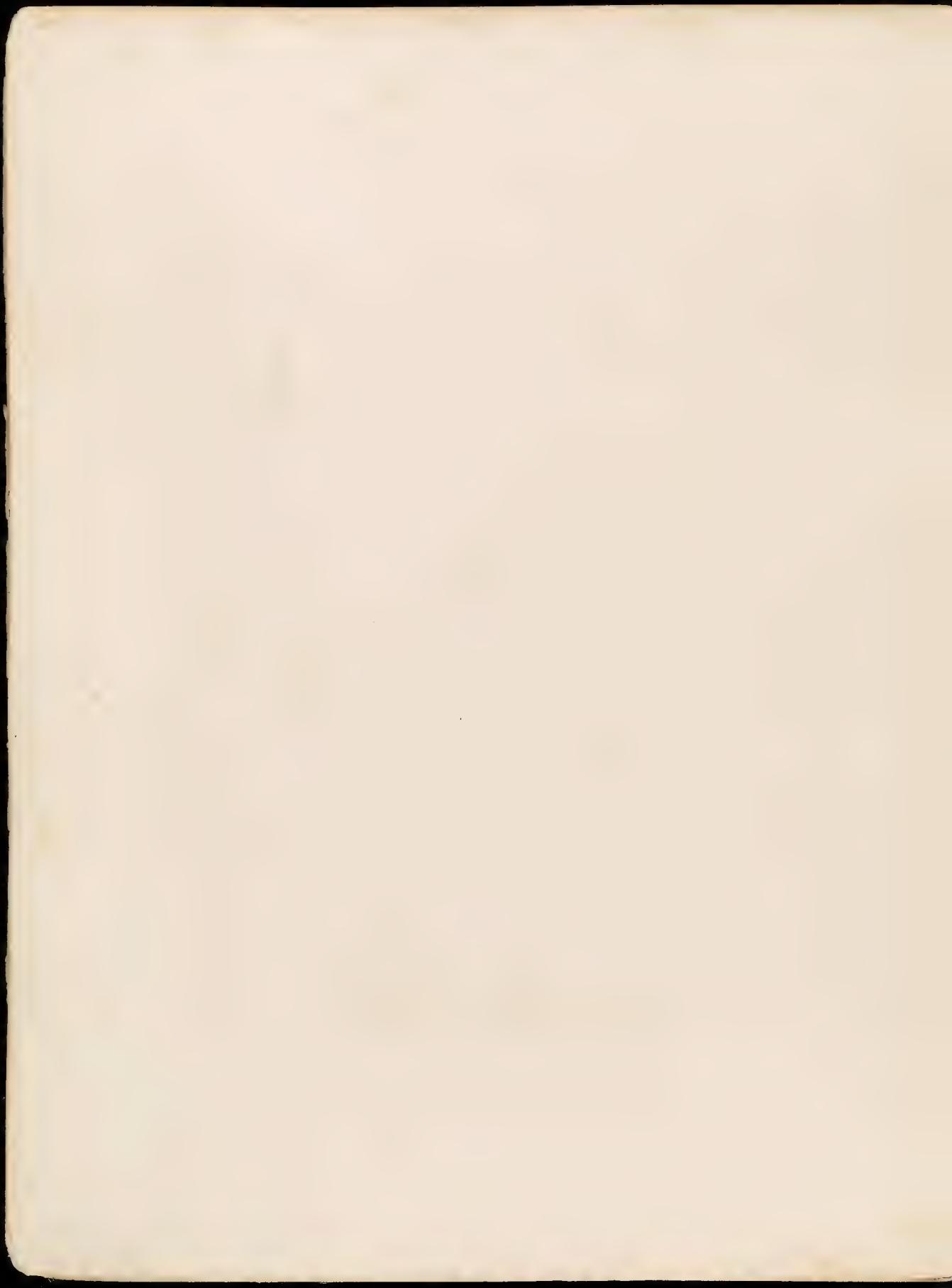


BOULLE CABINET.

VIII.

IN THREE DIVISIONS. DATE, ABOUT 1700.

In the possession of Mr. Charles Mills.





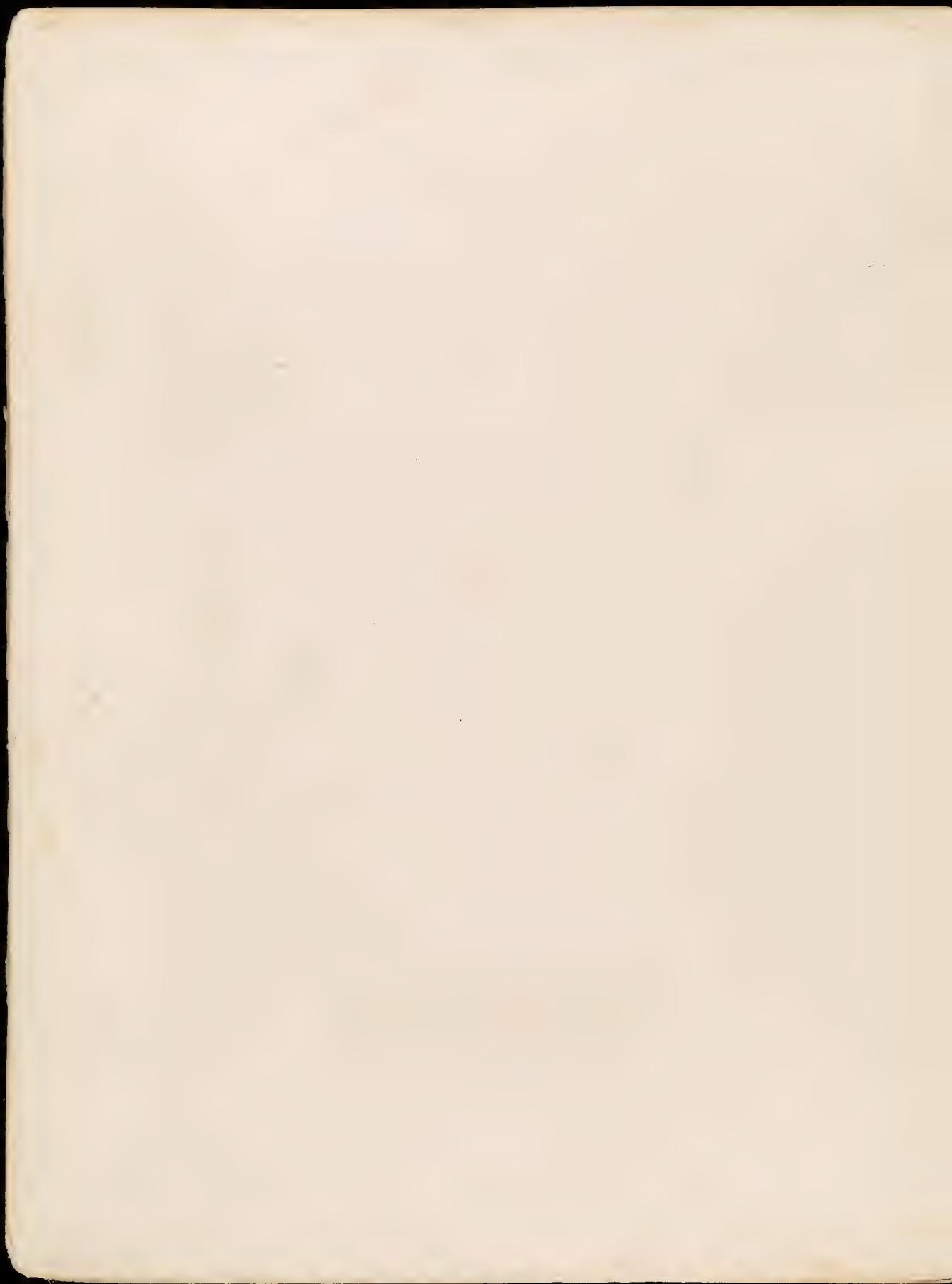
IX.

CHEST OF DRAWERS.

BOULE WORK, WITH MARBLE TOP AND RICH MOUNTS OF CHISELLED METAL.

FRENCH, LOUIS XV. PERIOD.

In the possession of Mr. J. Morrison.



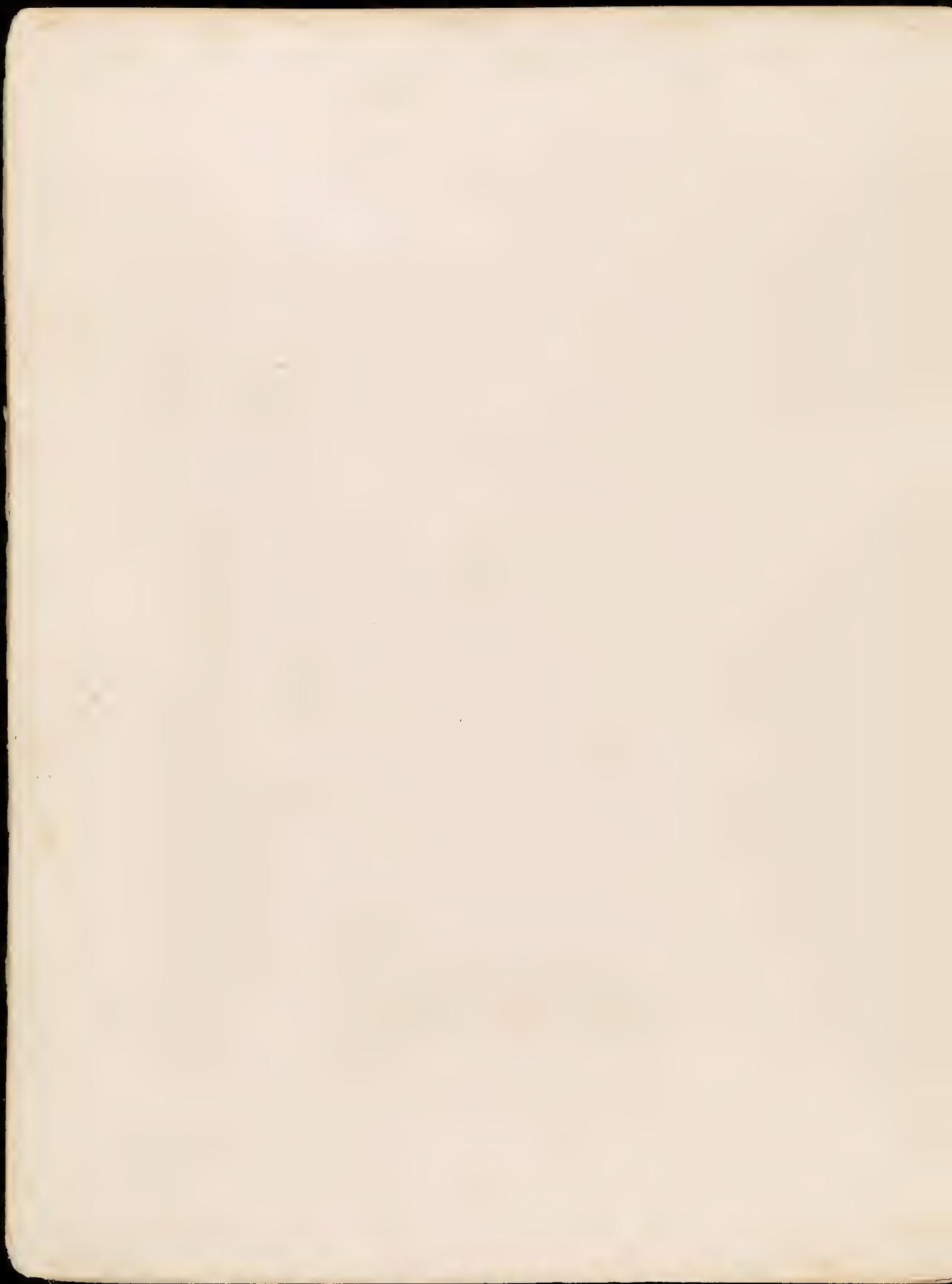


X.

BOULE CABINET.

DATE, ABOUT 1720.

In the possession of Earl Granville, K.G.

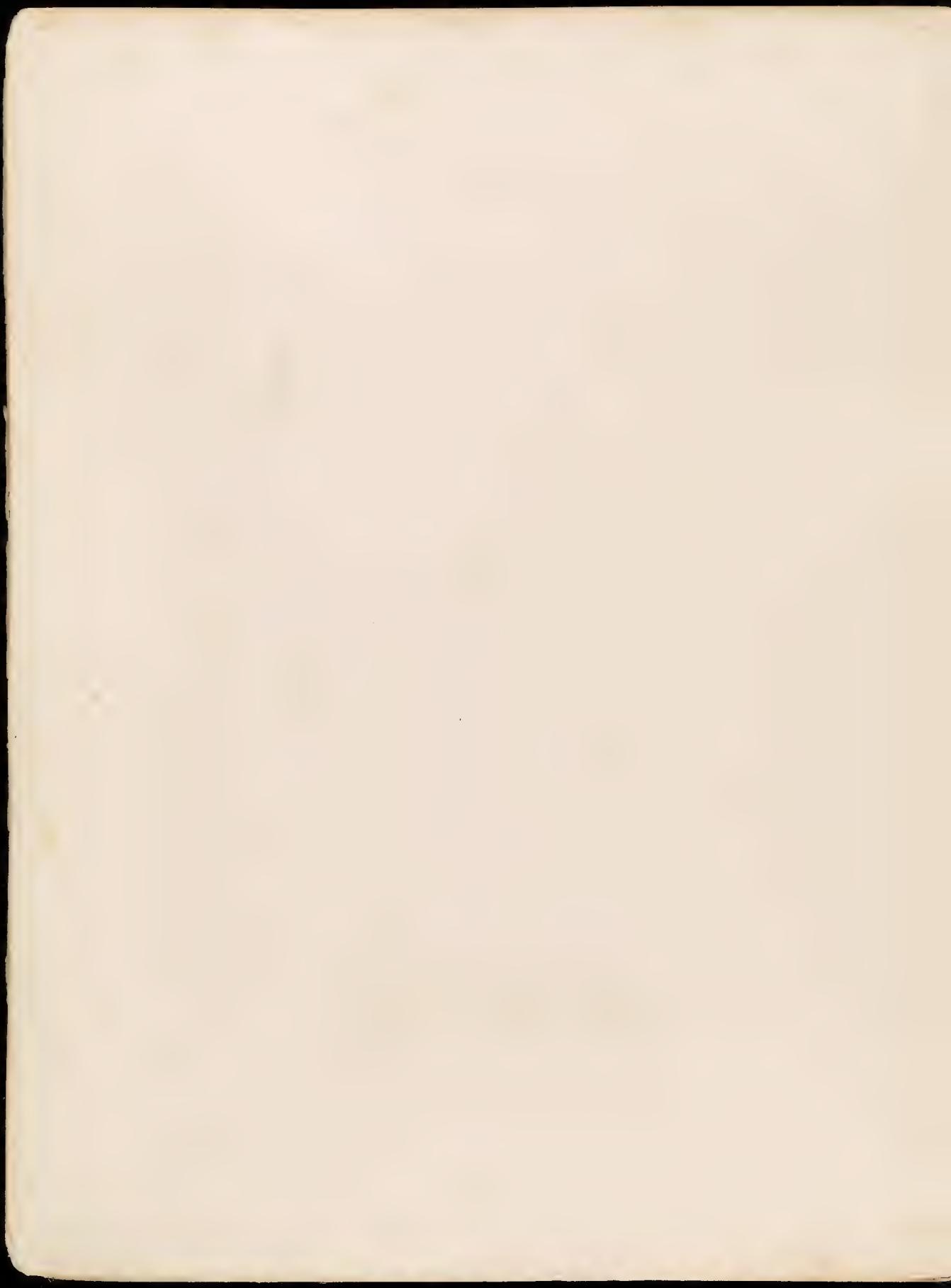




VI.
MAHOGANY CABINET.

WITH METAL MOUNTS OF THE TIME OF LOUIS XVI.

In the possession of Her Majesty.

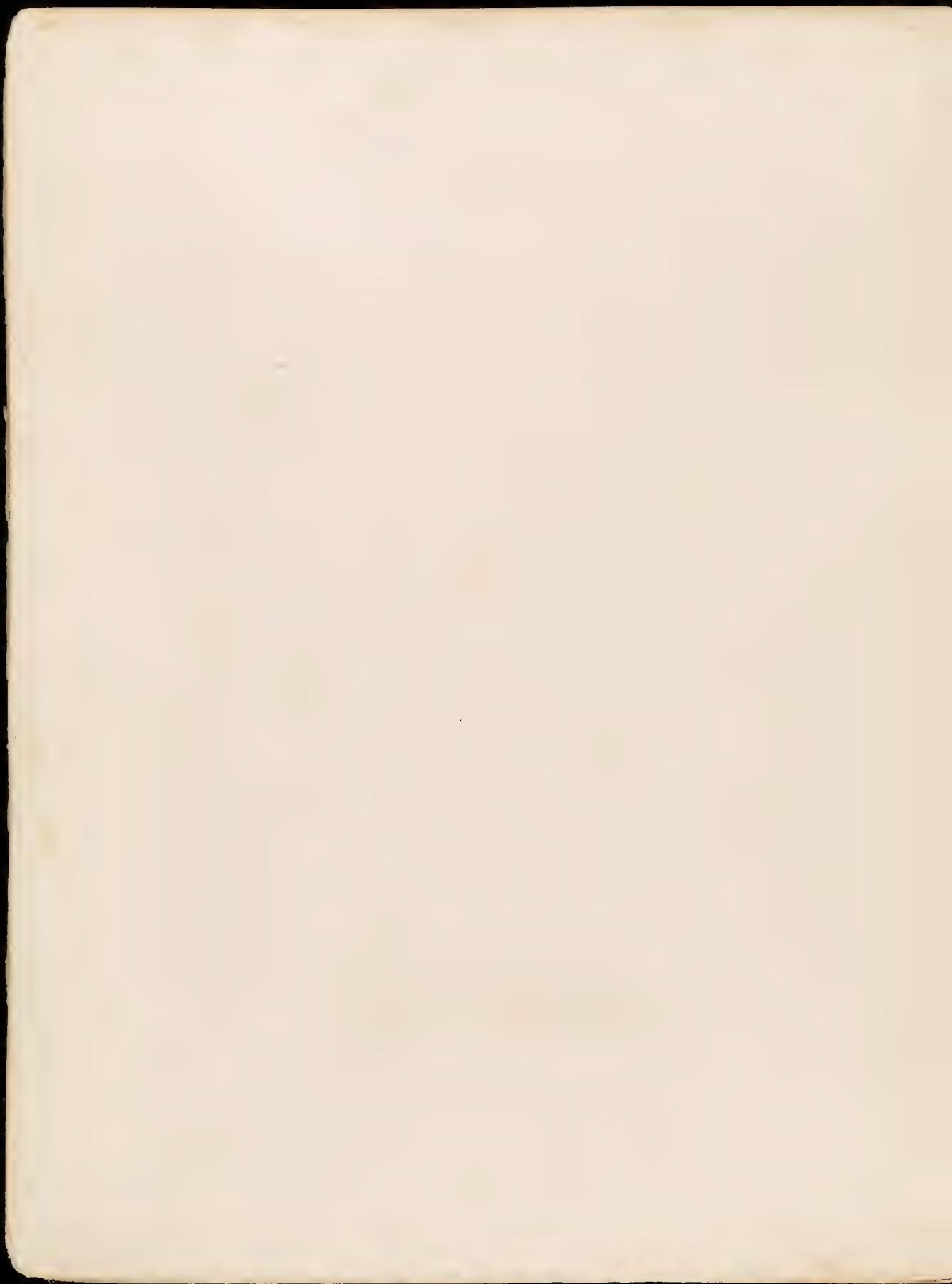




XII.

BOULE CABINET.

IN TWO STAGES, ON FOUR-SHAPED SUPPORTS. FRENCH, DATE ABOUT 1695.





XIII.

SQUARE CABINET.

DECORATED WITH ORMOLU MOUNTS AND PLATES OF SEVRES PORCELAIN.

PERIOD OF LOUIS XVI.



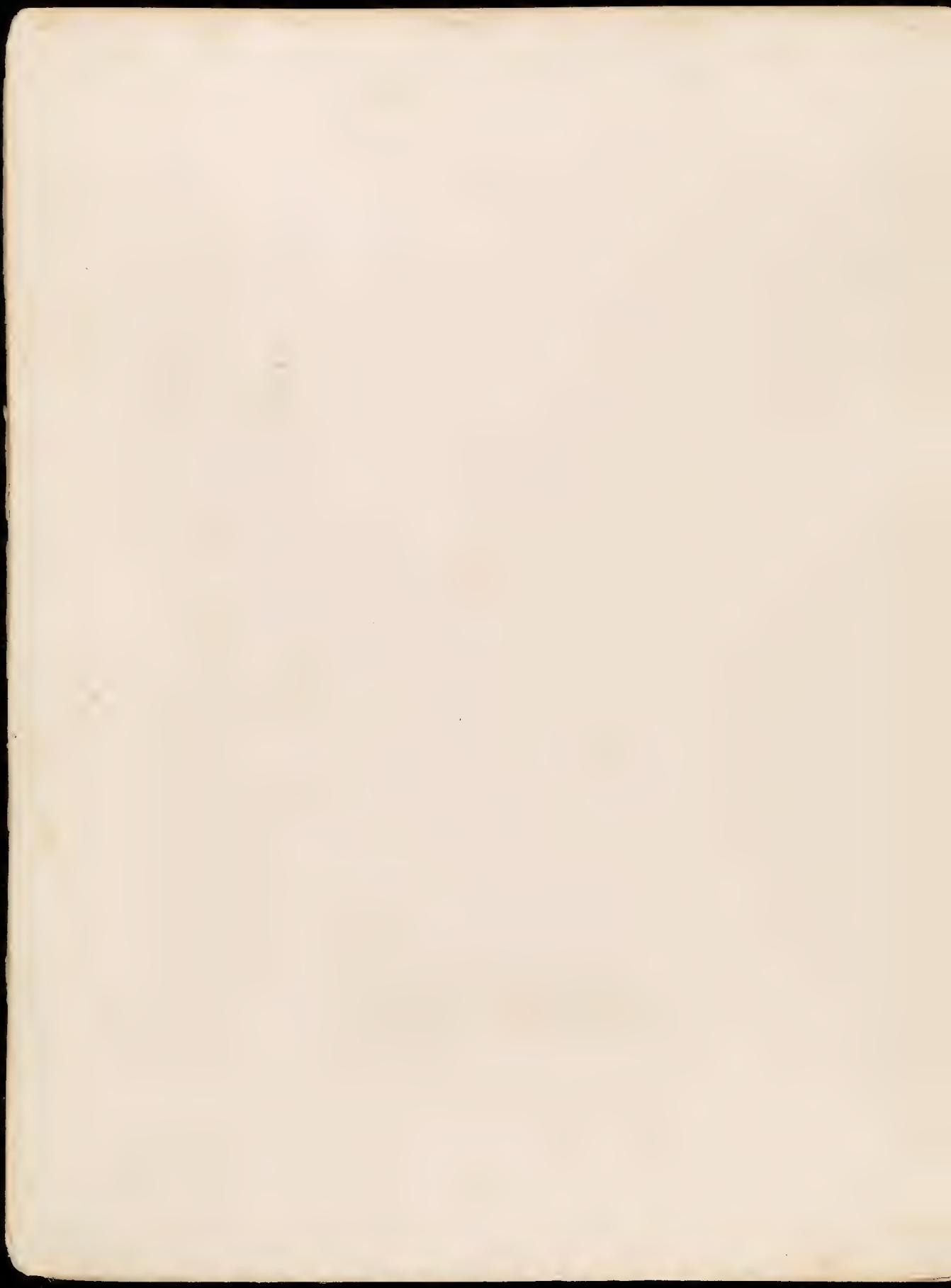


XIV.

LARGE CABINET.

LIGIER DU CLOS' WORK. 17TH CENTURY.

In the possession of the Duke of Northumberland.



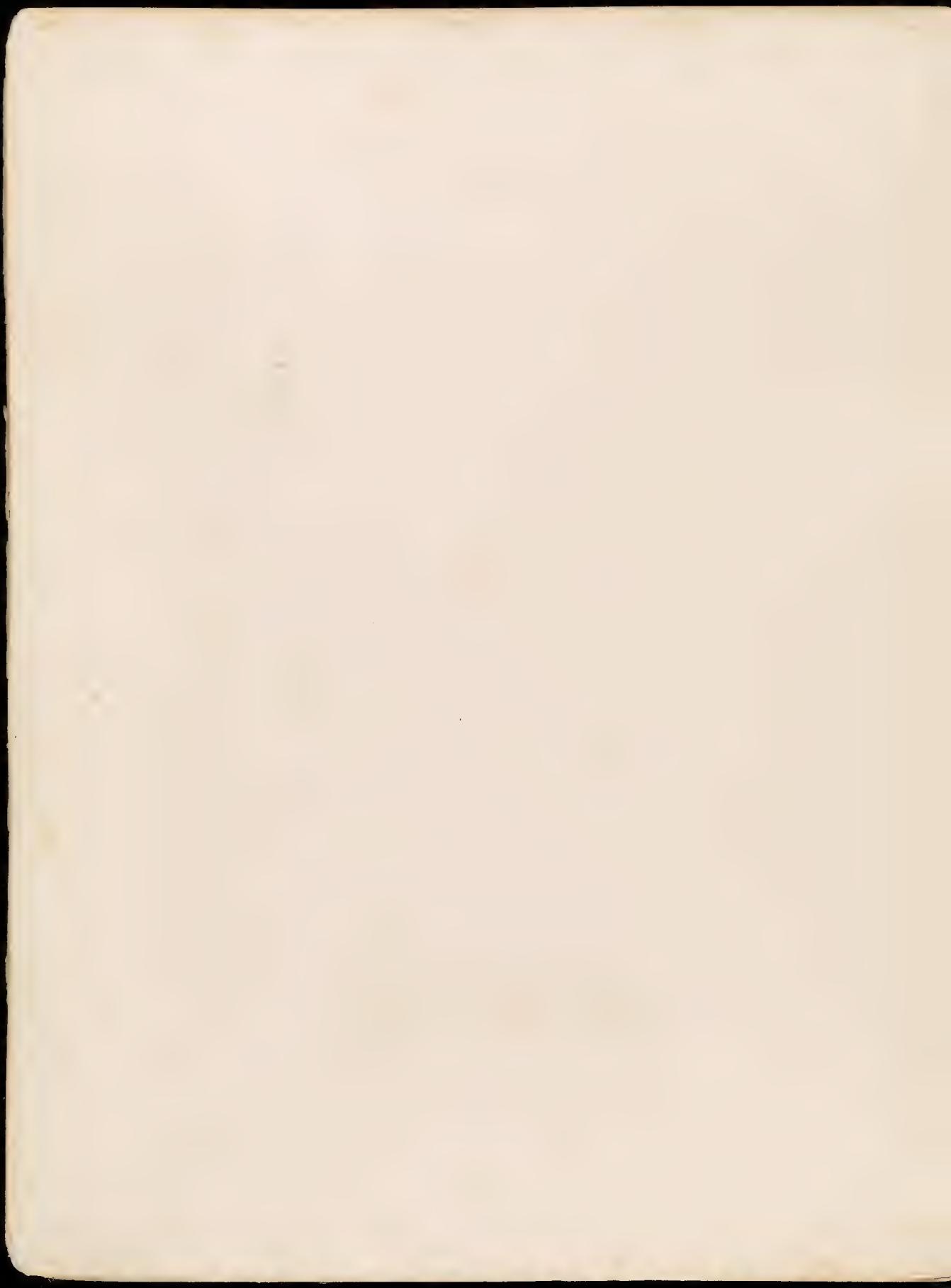


xxv

TABLE OR COMMODE.

ORNAMENTED WITH MARQUETRIE AND METAL MOUNTS.

DATE ABOUT 1770.





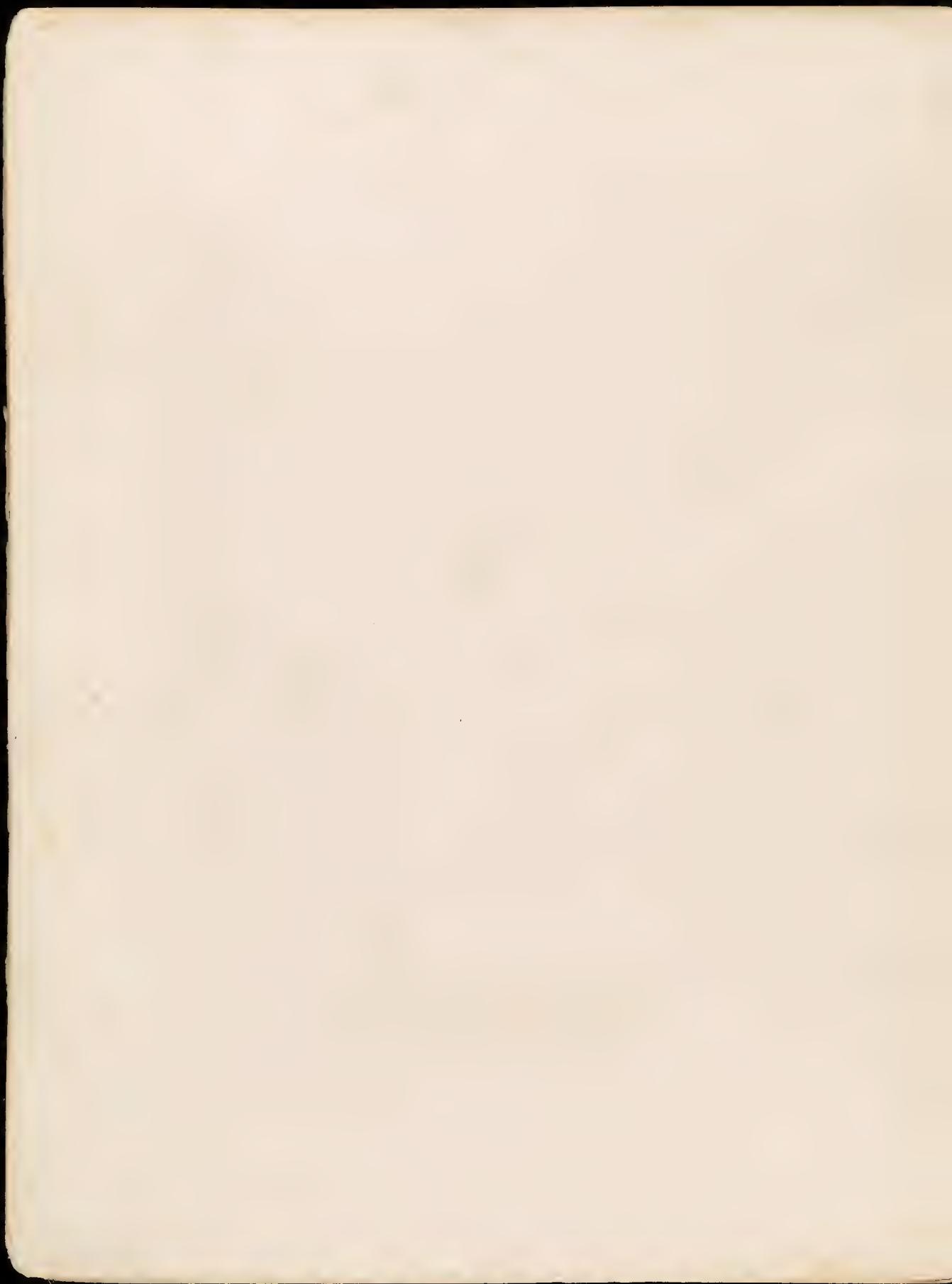
XVI.

MARQUETERIE CABINET.

IN TWO DIVISIONS, WITH MOUNTS OF CHISELLED ORMOLU.

LATE 18TH CENTURY.

In the possession of the Duke of Hamilton.





XVII.

CLOCK.

ON ARCHED BRACKET, IN BOULE WORK. FRENCH, ABOUT 1690.

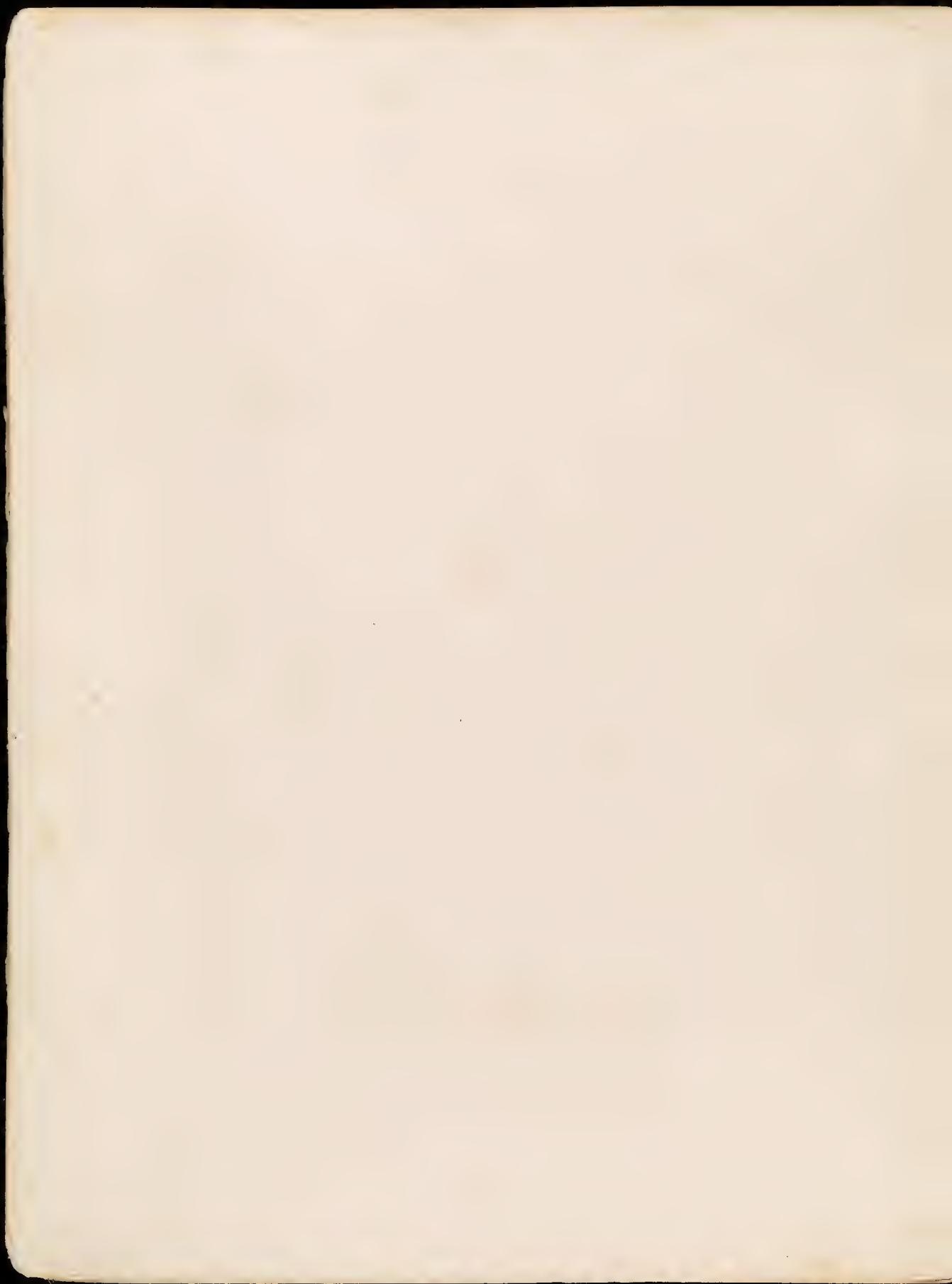




W. II.

COMMODE.

VENETIAN WOOD, WITH GILT BRONZE MOUNTS
In the possession of the Rev. Matthew Taylor.



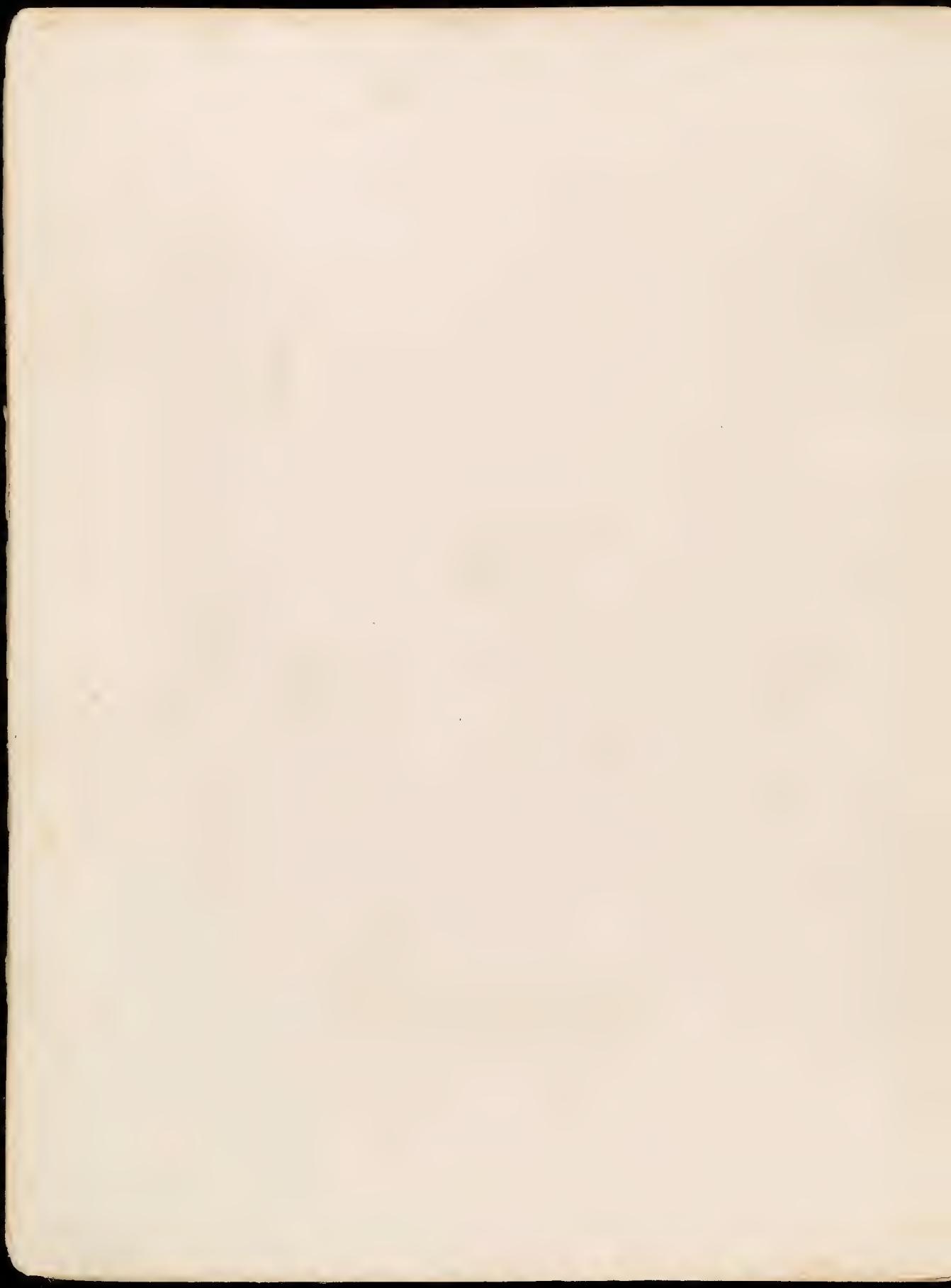


XIX.

GROUP. SQUIRREL AND DOVE

IN CARVED WOOD.

In the Royal Palace of the Necessidades, Lisbon.

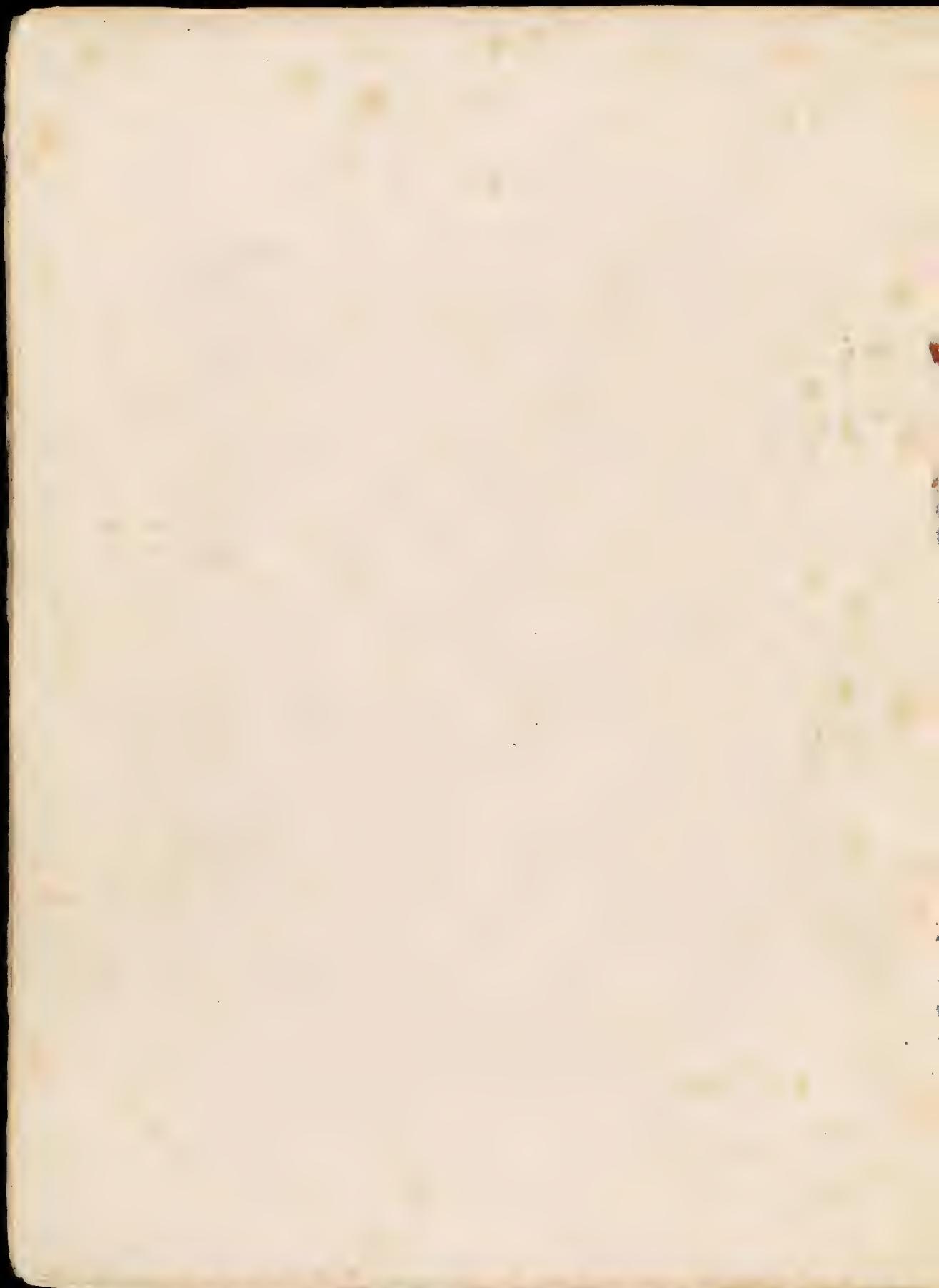


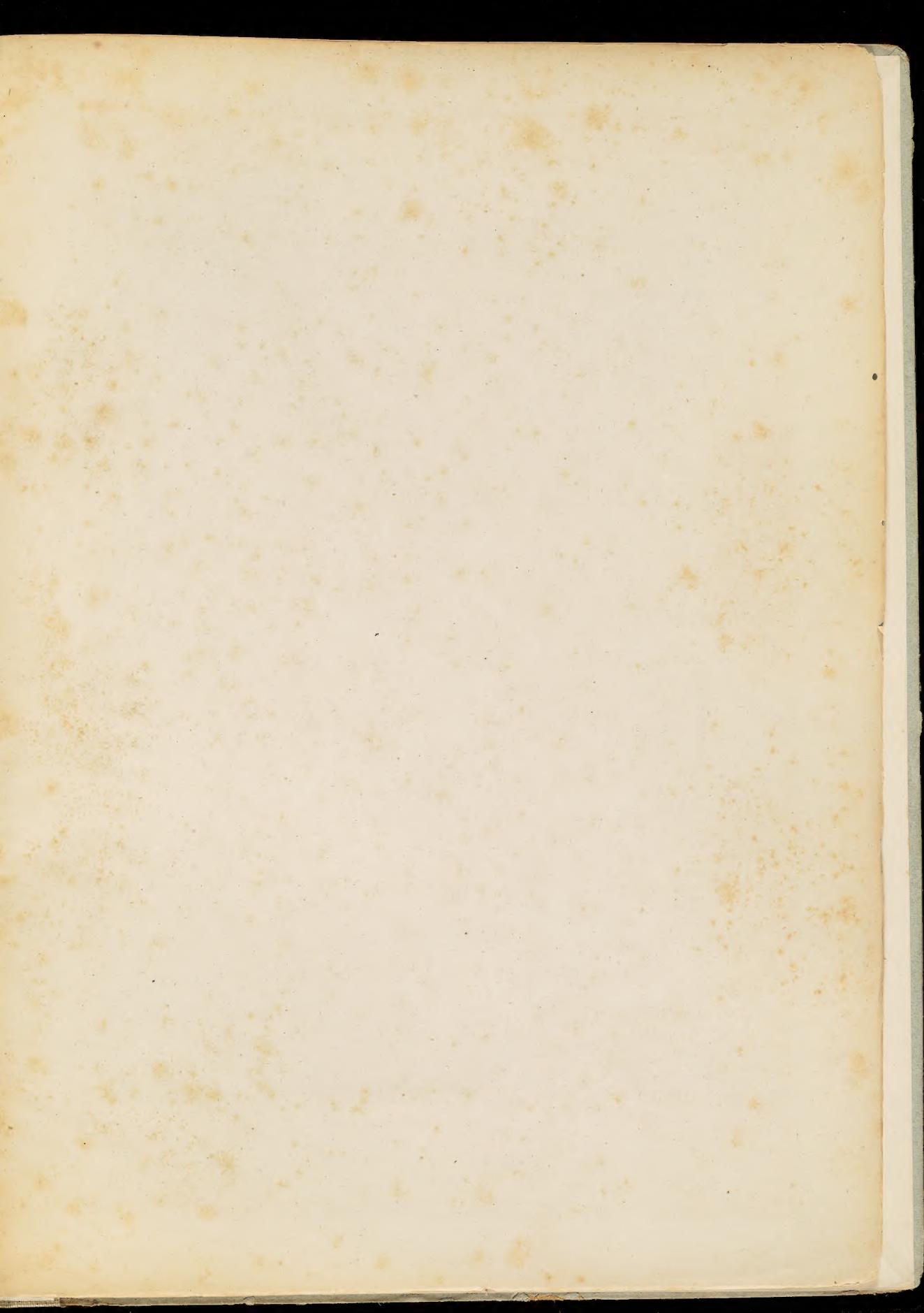


XX.

GROUP — PARROT AND FLOWERS
IN CARVED WOOD.

To the Royal Prince of the Neapolitan, Lisbon





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